

## ACTA PALEOHISPANICA IX. A review of the Post-Latin Inscriptions.

The inscriptions in Iberian script and Semitic languages are very different from a second group, which is apparently younger, even if some texts may be already contemporary with the inscriptions of the late 1<sup>st</sup> century B.C. These are inscriptions using mostly Latin letters and script. Some of those inscriptions have been classified as "Lusitanian", others were grouped by some Greek letters, which appear here and there, and others did not find any definite classification. All these inscriptions date from a period of transition; they are in most of the cases Post-Latin. The dictionaries of Portuguese and less also of Spanish language resolve the problems. We find some Latin and also some Semitic words. The few letters of the Iberian writing system, which continue, help to read. The orthographic and linguistic evolution was evidently different from one region to the other. I note the texts cited in *Paleohispánica* 5, 2005, and add the inscription of Arroyo de la Luz.

### **The letters of the Iberian writing system and their phonemes.**

To avoid useless repetitions, the letters of the Iberian writing system, which continue in use, shall be explained separately. Most of the wrong interpretations occurred by the fault interpretation of these letters and by separating wrongly the continuous script. Vowels are written, but often missing as generally in the Semitic inscriptions. I note the Latin letters as majuscule and the Iberian characters as minuscule. Greek letters are noted in their original form.

Beside these general rules each inscription reveals a special evolution of his region and time. The last letter is repeated in A 1.9, as in the older inscriptions from the South of Portugal and Spain. The inscriptions of the Peñalba de Villastar include Greek letters. The inscription of Arroyo de la Luz prefers in some words the soundless, where the Peñalba text uses the sonorous phoneme.

It seems difficult to date the inscriptions. The evolution of script is a criterion, but the evolution was different from one region to the other. The method is the comparison of Iberian and Latin letters, of Semitic words, of Latin or Post-Latin verbal and nominal endings, of Semitic, Latin or Post-Latin syntax construction, and the evolution of the writing of vowels and the presentation of Post-Latin phonemes. Three great families of languages are concerned: North- and South-West Semitic, Latin, and the Indo-European languages of autochthon

people, which we learn only after the contact with the Romans in Post-Latin form. A relative chronology can be established in this way. More inscriptions will consolidate this chronology. I note previously the four greater inscriptions beginning in the 1<sup>st</sup> up to the end of the 2<sup>nd</sup> century A.C.: 1<sup>st</sup> Peñalba, 2<sup>nd</sup> Arroyo de la Luz, 3<sup>rd</sup> Lamas de Moledo, 4<sup>th</sup> Cabeço das Fráguas. The smaller inscriptions seem to be earlier.

Quintanille, A., 507-520.

Palabras de Contenido Verbal en Ibérico.

The author joins one text among a huge number of Semitic inscriptions. He adds a question mark, "perhaps", for a word, read: "EGVAN", which he hazardously takes out of the text. There are no points as separation marks of words on the silver cup. His statement about the verbal system of an "imaginary" Iberian language, language of the postulated but not defined "Iberian" people, is obviously wrong as well for the Semitic inscriptions as for the Post-Latin one.

p. 511, A 1.9, MLH, H. 3.4, a silver cup from Santisteban de Puerto, Jaen. The late inscription is to read from the left to the right, as all Post-Latin inscriptions do. Latin and Iberian letters are mixed; the inscription starts with the letter R; a small stroke after the last word and the letter R indicates beginning and end of the inscription; most of the words are Post-Latin:

R C I N 'A h b<sup>2</sup> G V a<sup>5</sup> N 'A a<sup>5</sup> z a<sup>5</sup> I b<sup>2</sup> a<sup>6</sup> a<sup>6</sup>, "Retsina, and Jove did not know it."

The inscription on a drinking bowl is in relationship with the wine offered. The preparation of Retsina, wine from dried grapes, is a Greek speciality. The multi ethnical background let us better understand the writing. The Semitic texts knew also the method to prepare wine from dried grapes: T 1.4 / 14 / 1, MLH, C. 2.51, Ullastret, Puig Sant Andreu, Gerona. The two letters of a stamp at the outer side of a dolium read: z<sup>3</sup> b<sup>2</sup>, "(wine from) dried grapes". Museo Arqueológico de Ullastret, Inv. n.º 1466. An identical inscription is carved under the bottom of a vase, which has been described as a plate, Ø 7,5 cm., but which was probably a jar, T 1.4 / 14 / 2, MLH, C. 26.4, Vinebre, Sant Miquel, Tarragona, cf. Genera i Morells, M., PAL 5, 1001.

Encarnação, J., de, 767-774.

Onomástica, Monumento e Contexto.

The author publishes the revision of a funeral stela and adds another for comparison. The result and the Latin seem not very satisfying to himself as he speaks about "Lusitanian". The inscriptions present phonemes and words of Semitic origin. Every inscription, where the Latinist sees doubtful words and sentences, should be revised.

p. 771, 774, AE 1982, 468: *RES<sup>2</sup>VRRVS // TVSCI F. ET // T-VSCA T-VSC-I F.* "R., son of a Tush and of Tusha, daughter of a Tush".

p. 768, 769, 773, FE 307: the beginning: *ITVs D(om.) // QVEM F[E] // CIT,* "], "...tus, the master, who made (it)". The end: *ATIsA // VSS<sup>2</sup> QUE // TA PVR Vs // MIRANI,* "Attisa, the spouse, who gives (money) for our place of eternal rest".

Tush was a nickname for the Romans provoked by the often spoken ending: *-tus / tush*. The same phoneme expresses *VSC*, \*ux(or), "spouse, wife". The name of the dead could be of Latin origin, but also of Semitic language meaning the first born. Cf.: *RES<sup>2</sup> : \*ra<sup>3</sup>as*, "head, first; *VRR : \*<sup>3</sup>arr*, "to wean"; *VS : \*-us*, latin ending of nom.

The term *tush* is proved by the letter in sw. language written by a military commander during the wars of Sertorius: B 2.1, MLH, G 1.1. The chief describes an encounter with the enemies and calls them: *T(u)ssos* or *T(u)x(xo)s*. Line 2: *w<sup>2</sup> a w<sup>4</sup> l<sup>2</sup> p l<sup>2</sup> t / l t<sup>2</sup> š š š*, "First, what I did against the Tussos". Line 8-9: *l<sup>2</sup> w<sup>2</sup> // d w<sup>2</sup> d š w<sup>2</sup> g w<sup>2</sup> l<sup>2</sup> w<sup>2</sup> T š w<sup>2</sup> p w<sup>4</sup> / š r l<sup>2</sup> g*, "... to keep away the *T(u)ssū / D(u)xū* long from the troop. The *T(u)ssū / T(u)xū* have the reputation to be malicious and persisting".

The phoneme *SC = ss, sh, x, j*, is also attested in T 2.47, MLH, E. 1.335, a bilingual text: *SC<sup>c</sup>ArA*, on one side, with two Iberian letters, and: *p t<sup>2</sup>*, on the other side, meaning "jar", cf., sw.: *P T W, fitat*, "jar". DCH, 2, 403-404, notes a coin of Veje de Sis, "Sis, the older", the legend reads, 3.<sup>a</sup> 4: *VESCI*, and on the opposite side: *D SIS*. Consequently *SC = j*. Cf. also port.: Xavier, sp.: Javier, etc.

In the second inscription the writing of the letter *S* is three times small and half of the normal size. The name *Atisa*, is also attested in RLC 178: *ATTISA*, "the ninth", article *al-* before the antero-palatal letter *t* and the sw.: *tis<sup>c</sup>a*, "nine". *Mirani* is wrongly considered as a pl. form. The spoken language lost the laryngeal sound, cf. also the name (*H*)*amsatus* in the Arroyo inscription below. The word is attested on several funeral inscriptions of the older period, Anejos, 525-527, 2.3.1. Cf. also S 1.54, MLH J. 28.1, 3: *m i r ḥ n*, \**mirḥani* "our place of eternal rest", a funeral stone of an early Christian grave. The second letter of this word is noted in REH 368 as hapax, S.92. The letter is known from the stone of Gade, found at Byblos, dating about 1600 B.C., OA 43, 7, 9, and also from the nearly contemporary Thamudian and Safaite alphabets attested in the region of Damascus. The letter is a form of the consonant *alif*, the vowels *a* or *i*, may follow. We do not know, if the vowel was spoken as a soundless *e*. It was important to note who paid for the construction of the grave. Cf. the Latin formula: *D.S.F., de suo fecit*, "he/she made it from his / her own (property)".

Beltrán Lloris, F., Jordán Cólera, C., Marco Simón, F., 911-956.

Novedades Epigráficas en Peñalba de Villastar (Teruel).

• The authors part from the preconceived idea that the Peñalba was a Celt Iberian sanctuary; they follow previous publications. This theory is wrong as the reading proves. Not every stone is a funeral monument and not every rock inscription is a sanctuary. There are two kinds of inscriptions at the Peñalba: the older inscriptions in Iberian script and Semitic language, F 8.5 – F 8.7, MLH, K. 3.1-2, and the more recent inscriptions of shepherds and farmers, F 7.1 – F 7.9, MLH, K. 3.3-21. The region of the Peñalba was infested by wild animals: wolves, F 7.8, MLH, K. 3.11, *TVRO š p a<sup>6</sup> λOBOS*, “wolves devoured a bull”, and bears, F 7.8, K. 3.15, *w<sup>2</sup> z w<sup>2</sup> R z a<sup>5</sup> n a<sup>6</sup> r A<sup>5</sup>ND VN [PL w<sup>2</sup> O]S ITI MB<sup>1</sup>I*, “a bear (and)<sup>30</sup> a she bear kill, they come together, eat [skin an bonjes and go then away”. Such a place was certainly not very hospitable for cultic, religious ceremonies.

• The owner of the stocks of bulls, cows, sheep, pigs, and horses has a Greek name; people with Semitic and Post-Latin, indigenous names, are working at the pasture-land. The language of the inscription is Post-Latin with influence of the Iberian writing system and with some Semitic words.

p. 914, F 7.5: MLH, K. 3.8, 3.9, 3.17, 3.18, cf. F 2.2, K. 3.14, F 7.3, K. 3.12, F 7.8, K. 3.15 and written as *B<sup>2</sup>/ b<sup>2</sup>*, bovi, “cattle” in F 7.9, K. 3.20-21: inscriptions about the bulls. The interpretation has to consider the whole group, from which the authors cite only two. F 7.5 notes four inscriptions; all write: *TVRROS*, *TVROS*, F 7.8 notes the sing.: *TVRO*: cattle, bulls or oxen, and perhaps also cows. K 3.17 adds: *TVRROS CA<sup>5</sup>R<sup>c</sup>ACVŠ*. The ending with the Iberian *š* is a phonetic writing of the Post-Latin pl. ending in port., sp., to read: \**carrachos*. K. 3.18 guards: *TVROS CA<sup>5</sup>R<sup>c</sup>AQ*, where the *q* is read correctly, but the authors read *o* instead of the Iberian *ayin* + *a*, and add a Latin ending. They do not try any translation but stay convinced that the language is Celtic.

The translation “young bulls” becomes clear by K. 3.17, which writes: *TVRROS CA<sup>5</sup>R<sup>c</sup>ACVŠ COTI RIQVM*, “I castrated the young bulls”. The inscription guards the Latin ending, but the term, “ricum”, seem to be of Provençal ou Catalan origin; the euphemism for the testicles is evident. The same term is used for pigs in F 7.7, MLH, K. 3.19, cf. K. 3.13b: *CVA<sup>5</sup>NDOS*, \**su<in>* andros, “male pigs”.

The cited inscription, p. 914, reads: K. 3.18: *TVROS CA<sup>5</sup>R<sup>c</sup>AQ VNI VIR-OS / V B<sup>2</sup>RAM-OS*, “I drove the bulls together; I will inspect them and let them bellow for the rut”.

*VNI / VM*: The reading of the article, *-um*, is against the drawing in MLH.

p. 915, F 7.4, MLH, K. 3.3, payment of the shepherd in a *métayage* or joint convention: I pass the previous publications noted in the footnote 18. The first

<sup>30</sup> To add probably: *w<sup>2</sup> z <w<sup>2</sup>> w<sup>2</sup> R z a<sup>5</sup>*, “a bear and a she bear”, as one of the same letters is often suppressed.

texts about the pasturing bulls, cf. above, makes very doubtful and prohibits the interpretation as an inscription about indigenous gods. The inscription has clearly two parts, line 1-4 and line 5-7.

1-4:  $b^2N<I> I^c AR^c AS B^1I // VTA^5 / TICINO / TIA^5TVM b^2S // TRB^2Ct IAS / TOCV OV II z // ARAIA-NO^5 COMI B^2I^5V$ , "As soon as the jars arrive, I will go away, the Lenten time of Venus passed already. You will go and find 200 sheep. It is clean for us. I eat an animal."

*TICINO / TIGINO*: The authors present the transcription as in MLH. I prefer to read C, cf. the omission of a following similar letter and F 7.8, MLH, K. 3.11: *TILINO*, \**declino*, "I will go away". *TRB^2Ct / TRECA*: The last letter is the Iberian *t*. Cf. the omission of *S* at the beginning of the second syllable. *TOCV / TOLV*: The little damaged letter is the Latin majuscule *C*. *OV / GV*: The 1<sup>st</sup> letter is the Latin majuscule *O*, even if the circle is not fully closed, cf. *COMI* in the next line.

The word *OV* is an abbreviation of Lat.: *ovis*, "sheep". Cf., port., sp.: *ovino*, "sheep", and adj.: "from the race of sheep". Cf.: F 7.6, MLH, K. 3.16, notes: *OBI^c AS*, and F 7.9, K. 3.20, 21: *VVI*, *VV*. 200 sheep: following to the *métayage* contract the owner had the right of 200 sheep; this means that the herd had at least the double or even the threefold of animals.

*COMI / COME*: Only the first vertical stroke belongs to this word.  $B^2I^5V / IMV$ : The first letter is the result of the wrong separation of the three vertical strokes. The second letter is the Iberian *š*.

5-7:  $b^2N I^c AR^c AS II w^2 / QV^c AIS VIR VII // ^c AGRIS / ^c AI^c A^5A^5S / TOS^3IA^5S / SISTA^5T / JVCVB^2I / TIA^5SO / TOS^3IA^5S$ , "The jars arrived: two by two. Their men are seven: Agrício, Ajax, Josias, Sestat, Jacob, Jasão, Josias."

$II w^2 II / EI.E$ : The vertical stroke is not *I* but the Iberian letter  $w^2$ , and the Semitic word, *wa*, "and". *VIR VII / VIQVE*: The third letter is the Latin majuscule *R*.

The names are Greek, Agricio, Ajax, Jasão, or Semitic, Josias, Jacob, or Post-Latin, Sestat. I note the Portuguese form in the translation. Sestat, to translate: "he is sleeping, holding his rest at the sixth hour". When a child was born, the father had to give the name; when the servant girl arrived with the happy notice of the birth of his son, the father was sleeping and could not give a name to his son, the girl reported it and such it became the name of the boy.

Another Post-Latin name is F 7.2, MLH, K. 3.14: *TVLLOS*, F 7.9, MLH, K. 3.20, 21: *[TV]λλOS*, cf., port.: *tolo*, "crazy". The Greek owner named, F 7.9, MLH, K. 3.20, 21: *COSIMA^5S*, Cosima. I can not find any name of an indigenous divinity in this text. But a divinity named Lugo or Lucubo may be attested by some of the numerous citations.

p. 922, F 7.10, MLH, L. 2.1: The inscription commemorates first Christian missionaries. The date is therefore shortly before or after 100 A.C. The ending of the verbal forms notes consequently -<sup>c</sup>AM, for the present pl. form and -OI = -ō-ou, for the pret. perf. sing.

R-V-FI-V-S ET // TI-RO SCRI-P // SERVNT // VEAM I-NI C<sup>c</sup>ARI // D<sup>c</sup>A <G>ENTI // ANG<sup>c</sup>AM // LA MATIC<sup>c</sup>AM // CROVCE AI MAGA // REAI(L)COI PETRA-VIOI S<sup>2</sup>//AD<sup>c</sup>AM PORC<sup>c</sup>AM IOVE AI//IA EL OBRIGOI, "Rufius and Tiro wrote: They come in coaches of people. They set up an encampment. They do not call for hunt. He raised here a huge cross. He saw a stone. They catch it. They put it up. He said thanks to Jove, Allah, and El."

Rufius or Rufinus seems to be the chef of the population at the time of the inscription. The name seems to indicate the reed hair of this man, cf., port.: ruivo, sp.: rufo, "red", said of the hair. The name of Tiro, cites the town Tyre, from where the missionary came. Cf. ERE 32-33, inscription n.º 3, a funeral inscription found on Ibiza, and l.c. 104, n.º 39, another funeral inscription found at Sidon, Saida, in the Lebanon. The inscriptions refer to the same persons. I note the name of Tironi / Tiro as an example that the town of origin could become the name of men. The dead of the inscription n.º 39 was a procurator in the time of Augustus, he took care of the burial n.º 3 in Ibiza, years before.

I-NI : NI, cf. MLH, second solution, and IDE, 73, probable pronunciation: in<sup>e</sup>. PETRA-VIOI, cf. MLH, second solution, IDE 73. AI//IA : AI/ /CA, the letter at the beginning of line 11 is the Iberian l. This is the only Iberian letter in this inscription and in the word for god in sw. language.

p. 923, F 7.11, MLH, L. 3.1: Satiric song about the small coins by continuous reduction of weight, "three obola", to date at the end of the 2<sup>nd</sup> cent. A.C. The verbal forms are consequently written. The Semitic *ayin* is rare; only one form has the vowel of a fault conjugation in comparison with modern writing. The negation is used by Semitic words; only one letter comes from the older Semitic writing system; this one is turned over upside down.

OILAM / TRES<sup>2</sup> OPALA//INDI / PORC<sup>c</sup>AM / LA<I>S<sup>2</sup>S<sup>2</sup>O // COMA<M> IAM / ICCO NA / L<sup>c</sup>AIŠ // INNA<sup>5</sup> / OILAM / VSSEAM // TRES<sup>2</sup> ARVN-E<M> / INDI // TAVR<sup>c</sup>AM // I K<sup>2</sup>ADEM [ / ICCO NA ]// REV-E<M> / TRES<sup>2</sup> [ OPALA] "They saw three obola. They let them lay up to now? This not! They eat them and went away? This not! Does not exist! Eh! They saw them, they used them? They guard them? And then, they make a bull fight and they fall down. [This not!] Do the three [obola] come back?"

The form VSSEAM, \*usam, does not correspond to the orthographic evolution of this inscription. The repetition of words with double SS is intentional, cf. ISSO, \*isso, three times with different letters. An equal number of omissions occur dropping the final M, also astonishing in a very accurate orthographic

text, even if this writing is attested in the Peñalba inscription. It seems that the satiric text accusing the reduction of money to worthless values wishes to attack the author of this reduction. The obola, a sixth of the Greek drachma or the Roman denarius became so small that it was difficult to see them. The suspect falls on the Roman emperor Septimus Severus. The text should be dated by the evolution of writing and the Post-Latin language, as well as by the reason of the double SS, at the end of the 3<sup>rd</sup> century A.C.

p. 938, nota 79, F 7.1, MLH, K. 3.4-7, note about olives: CA<sup>5</sup>LA<sup>5</sup>IT<sup>c</sup> A<sup>5</sup>, "Olives". VORA<sup>5</sup>M<sup>c</sup> ASBR NOV<sup>c</sup>M, "They were bitter, young".

Panosa, M. I., 1049-1066.

Nous Documents Ibèrics de la Àrea Catalana.

p. 1055-1056, incision inside the bowl, dextrorse and propably Latin majusculs, cf. Post-Latin inscriptions: I-T-E, \*ede, "eat". Less probable I-T-E, \*ite, "go", or: I-T-E, \*ite(m), "to be of the same value".

Arroyo de la Luz I – III.

After the discovery of a third fragment in 1999, the text knows a series of publications without any result, cf. MLH, L.1.1, and recently: NIL, LRP 69-87; RLC 663-698, all with extend bibliography. After this discovery the inscription is almost complete. The stone fragment furnishes the beginning of the second stone. The letters are arranged to form two olives, one on each of the two stones. Every stone had 11 lines of the text. The first stone adds the two lines of the heading, which names the writer. The words are often cut from one line to the other to achieve the olive shaped form.

The text shows some words of South-West Semitic language and guards letters of the Iberian writing system. The ending is often omitted. Some authors try to read names of indigenous gods, without any prove. The inscription is a recipe to prepare olives. The two stones were a decoration inside the factory. The recipe to prepare and to conserve olives is certainly much older and was spread over the whole Peninsula as the Peñalba inscriptions prove. I can not find any name of indigenous divinity in this text.

A-MS<sup>2</sup>ATVS // SCRIPSII[T] //

CARLAE <E> PRAIS<sup>c</sup>A<sup>5</sup> // SECIAS / ERBA / MVIT IE- // AS / ARIM<sup>c</sup>A / PRAES<<sup>c</sup>A> <sup>c</sup>A- // ND<sup>c</sup>A / SINGEIES<sup>c</sup>A<<sup>c</sup>S> // INDI / AVA / INDI / VES<sup>2</sup> // VN<I> / INDI / AEDAGA- // R<sup>c</sup>AM / TEVCA E COM<I> // INDI / NVRIM / ITE // I-NDE / ECVRV<sup>c</sup>RSEM / CO- // [M]AM PIS<sup>5</sup>VA // INDI //

[TEVC-] // A<sup>6</sup>S AICCID / PETA<sup>6</sup> // PVrPw<sup>2</sup>r<sup>c</sup> / CARLAE / E N- // [A]E TOM / INDI / NA // [COMAM]-CE / I<sup>c</sup>AM // M[VIT / MOL] // L<sup>c</sup>AE Mw<sup>2</sup>na / INDI / E NV // PETA NIM / INDI / AR- // IM<sup>c</sup>A<sup>5</sup> / SINTAM<sup>c</sup>A- // M / INDI / TEVC<sup>c</sup>A<sup>5</sup> // SINTAM<sup>c</sup>A "(H)amsatus wrote. (Recipe for) carla and freixa olives. You shall

cut and move the fruit often. Conserve the freixas. Go on, you shall put them in salt; then in water, then control. Collect (them) and they are put in the cave. Try and eat. If they are bright, eat. If they became dark, worms eat (there).

If you try and they are bitter, eat only a little. If the *carla* olive is purple red, do not eat. If not, they may be eaten. If they become very weak, do not use them. Even if you conserved them they can provoke symptoms. If you try them, provoke the symptom."

The name of the scribe is South-West Semitic. At this time the laryngeal sound disappeared in writing and pronunciation, cf. above 767-774. It is the ordinal number 5 used for men. This name is found: S 6.19, RL. 2002, 550-551, n.º 293, Sabugal, Guarda: (H)AMSATUS M-LAG EIN F(iiii)., "H., king, son of a Lord", S 6.31, RLC, 236-237, Alconchel, Badajoz: [(H)A M ] S<sup>2</sup> A T 'A, "H.", the name of a woman.

The two kinds of olives are the small black ones, which have a big stone in relationship to the fruit, cf. the Indo-European root, *car*, "stone", and the great green ones with many fruit flesh, cf., *freix* / *fleisch*. Cf. the inscriptions from the Peñalba, above, PAL 5, 938.

Line 12: *PILVA*, probable confusion between *L* and *C*, to read: *PICVA* : \*bi-cho.

From line 14 on, stands the new fragment, which is the upper part of the second stone. PVPPID : PVrPw<sup>2</sup>R' : The description of the green olives distinguished bright and dark colour, in order to recognize good and bad quality. The *Carla* or black olives are good when they have a bitter taste, they are bad when the colour is dark or purple red. Unfortunately, there are some misreading, the second *P* is the Iberian, Greek *r*, followed by the Iberian *w*<sup>2</sup>, which indicates the vowel *u*, finally the letter *D* is a confusion with the Iberian *r*, the stem is missing, a writing which occurred in several inscriptions about 200 B.C., eg.: S 1.35, MLH, J. 9.1, S 1.20, MLH, 53.1, and in legends of coins at Sagunt. This exceptional writing is probably due to the rare word purple, a product imported from the Near East. We have to consider also the habitude of the scribes, who did not want to repeat the same letters and changed the forms of the letters in the two syllables, which are phonetically identical.

With line 20 the text of MLH 2.1 comes back.

The writing.

Seven letters from the Iberian writing system are often used in Post-Latin inscriptions. In all these cases occur confusions with the same form of letters used in Latin inscriptions but to indicate other phonemes. The context determines the right reading.

1<sup>st</sup> *A*<sup>6</sup>, *a*<sup>6</sup> : *I*, *w*<sup>2</sup>. The vertical stroke stands often for the vowel *a* in recent inscriptions. It is the sw. and later arab form of *alif*. When *alif* obtained the first



position in the alphabetic list, and the people using this alphabet became numerous in some regions, this letter arrives.

It is at the same time the Latin letter *I* and the number one in Roman numerals, while *I* never stood on the first place of the alphabet. The relationship of Roman numerals with an older alphabet is more than probable as all the Roman numerals are originally letters and as these seven letters correspond to attested order in alphabetic lists. Cf.: I, 1 *a*<sup>6</sup>, 5 *w*<sup>2</sup>, (II, 2 *b*<sup>2</sup>, III *h*<sup>3</sup>, E, IV *k*<sup>2</sup>, F<sup>1</sup>,) V, 2.5, 5 *w*<sup>2</sup>, X, (2.6,) 7.28, 21 *z*, L, 3.15, 8 *l*<sup>2</sup>, C, 6.26, 17 *s*<sup>2</sup>, D, 6.27, 18 *d*, M, 7.25, 19 *š*, cf. 20 *t* = 1000 in Hebrew writing. Only few letters correspond to the abbreviation of the Latin words for the numerals: C = *centum*, M = *mille*.

The older letter *w*<sup>2</sup>, sometimes used to indicate the vowel *u*, has the same form, which could provoke confusions.

2<sup>nd</sup> 'A, 'a, ' : O. The Semitic languages do not write vowels, but some consonants can indicate vowels. The sign in question is a small circle, the picture of the human eye or more precisely the iris. The full form of the eye is attested in Egyptian hieroglyphs and in the oldest inscriptions of Byblos, where the simplification to the circle happened very early as also attested in Ugaritic linear and cuneiform writing. The letter indicates the laryngeal consonant *ayin*, and 'ayin, means "eye". The name of the letter in the Hebrew alphabet is *ayin*. The first sound formed the letter and gave the name. This method is named acrophony. After this consonant all the three classical vowels of Semitic languages can follow, e.g.: *a*, *i*, and *u*. The vowel "a" is the most frequent. The Semitic inscriptions in Iberian writing do not distinguish the *alif* and the *ayin*, and both letters are used for *a*.

Some inscriptions note already the vowel *O*, as also in Greek writing.

3<sup>rd</sup> *B*<sup>2</sup>, *b*<sup>2</sup>: *E*<sup>2</sup>. The two strokes for the letter *b*<sup>2</sup> could be identified by F 8.7, MLH, K. 3.2, Anejos 528-529, 3.3, where it stands in parallel with *b*, form of the portal of a temple. The letter was the second letter of the alphabet when used in this way. Only about one century later, in Latin inscriptions, the sign marks the second vowel *E*<sup>2</sup>.

The pronunciation was the fricative sonorous labial, *Ve*, and sometimes we have to understand the Semitic *wa*, "and". *E*<sup>2</sup> = port.: *e*, sp.: *y*, and, seems too early. We observe that the phoneme *wa* does not exist in Latin and Roman languages by exception of modern loan-words. Also some Semitic languages do not use this phoneme, e.g. Assyrian and languages from the upper Euphrates, languages, which are present in some inscription of Iberian writing.

The pronunciation of the occlusive sonorous labial, *Ba*, occurs, if we compare with the actual orthography and pronunciation. It seems that the pronunciation depends from the following vowel.

4<sup>th</sup> C: C, S. The phoneme expressed by the letter C was originally the fricative, soundless dental pronounced S, cf. 6.23, and the Cyrillic letter. The differentiation between *Ce*, *Ci*, and *Ca*, *Co*, *Cu*, is late.

5<sup>th</sup> L, I: C. The Iberian letter *l* is half of a bow, similar to modern minuscule letter *l* in handwriting omitting the line which combines the previous and the following letter. The letter is therefore identical in form with the Latin majuscule C.

Confusion with C to pronounce S is possible.

6<sup>th</sup> S<sup>2</sup>: B. Letter similar to the Latin majuscule B, with which it has often been confused. Reading proved by the word, sw.: *suḥāmiyy*, *suḥāmiyyat*, „sweet wine“, where the letter varies with other sibilants. 1.4 / 1, MLH 1997, 105.16, *dolium*: S<sup>2</sup> *h ḥ m y*; together with: *r a n t*, „wine“; 1.4 / 20, Musée Bargoin, n.° inv.: 56-124-104, a pitcher for wine: S<sup>2</sup> *ḥ<sup>2</sup> m y y E<sup>2</sup>*; on the opposite side in sinistrorse direction and French: *V I N*, „wine“; T 1.4 / 18, C. 7.7, a jug for wine, *dolium*: S<sup>2</sup> *ḥ<sup>2</sup> M y*; T 1.4 / 19, G. 5.2, a jug for wine, *dolium*: S<sup>2</sup> *ḥ<sup>2</sup> [m y]*; T 1.4 / 6, F. 13.74, Liria VII, amphora: *s<sup>2</sup> ḥ<sup>2</sup> [m y]*; T 1.4 / 2, F. 13.73, Liria VI, amphore: *š [ḥ<sup>2</sup> m y]*. The letter appears in more post-Latin inscriptions. Origin from the letter *š*, phoneme *sh*, in upright position joined with a diacritical stroke to mark the difference in pronunciation, the soundless sibilant *s*, *ś*.

7<sup>th</sup> Š, ś: M. The phoneme is in Semitic inscriptions to pronounce *sh*. The picture notes the human teeth in front of the mouth, acrophony of the word *šin*, „tooth“. The Iberian script turns the picture, so that the letter resembles to the Latin M. Many inscriptions show the letter in upright position, mostly open at the left.

In Post-Latin inscriptions the letter indicates the soundless fricative palatal sound, *ch*, but also S. The Latin majuscule, M, can arrive in the same inscription.

The habitudes of writing.

Even if there was no obligatory orthography, some habitudes of the scribes are respected. The aim was mostly the economy of work and place. In comparison with modern orthography letters are omitted.

1<sup>st</sup> Letters of the same form are not repeated, when they are in contact position. 1<sup>o</sup>.1: from one word to the following: *b<sup>2</sup>N<I> Ḥ<sup>2</sup>AR<sup>c</sup>AS*. 1<sup>o</sup>.2: inside the word, even if the equal form indicates two different phonemes: *ECVRVRSEM*: \**escurecem*; *TICINO*, *TILINO*, \**declino*; *REAICOL*, \**realçou*; 1<sup>o</sup>.3: last and first syllable, *CVA<sup>5</sup>NDOS*, \**su<in> andros*.

2<sup>nd</sup> Consonants, which are not or faintly spoken, are omitted in script. 2<sup>o</sup>.1: R: *CA<sup>5</sup>LA<sup>5</sup>IT<sup>c</sup>AŠ*, \**Carlotas*; *COTI*, \**corti*; *CVA<sup>5</sup>NDOS*, \**su<in> andros*; *w<sup>2</sup> z*, port.: \**urso*, sp.: \**oso*; *VSC*, \**uxor*. 2<sup>o</sup>.2: -T: The final -t, in the verbal form of the present 3<sup>rd</sup> p. sing., lat.: *matat*, port., sp.: *mata*, cf.: sw.: *MWT*, perf. 3<sup>rd</sup> p. m. sing.: *māta*, „he killed“.

3<sup>rd</sup> The indication of nasals is omitted. 3<sup>o</sup>.1: present time 3<sup>rd</sup> p. sing./pl.: *b<sup>2</sup>N<I>*, \*vem, "comes"; *ITI* / \*ede<m>, "they eat, they devour". 3<sup>o</sup>.2: the ending of the lat. acc. is omitted: *CROVCE*, \*crucem.

4<sup>th</sup> Consonants are omitted, which Semitic languages do not support. The Semitic languages know the composition of syllables as VC, CV, and CVC, the group CCV is not pronounceable and resolved as VCCV or CVC. 4<sup>o</sup>.1.1: *TRB<sup>2</sup>Ct*, \*traspasa(t), the syllable *trans*, "across, beyond", is written as: *TR*, possible pronunciation: *t<sup>h</sup>ra*. The phoneme -s, end of the prefix is counted as part of the following syllable and suppressed, CCV / (C)CV. 4<sup>o</sup>.1.2: *MAGA*, \*magna, CCV / CV. 4<sup>o</sup>.3: *PORC<sup>c</sup>AM* : \*pōem, CVC and new syllable, Hiatus = C, cf. ingl.: forever. 4<sup>o</sup>.1.3: *OILAM*, \*olham, CCV / CV, sound not existing in Semitic and Latin languages, cf. 6<sup>o</sup>.2.4.

5<sup>th</sup> Vowels are omitted, if they belong to different groups but are in contact. 5<sup>o</sup>.1 The sequence of many vowels is suppressed, one may ask if also in speech or only in writing: *B<sup>2</sup>RAM-OS*, \*bramei-os, "I let them bellow". 5<sup>o</sup>.2: *LAS<sup>2</sup>S<sup>2</sup>O* : \*lā isso, "this not".

6<sup>th</sup> The reduplication of letters is avoided, but sometimes added against the modern orthography: *AICCID* : \*acido; *ARIM<sup>c</sup>A* : \*arrima; *C<sup>c</sup>ARI*, \*carri; *ECVRVRSEM* : \*escurecem; *INNA<sup>s</sup>* : \*ena; *OS* / \*osso; *SECIAS* : \*seccias; *TVRRO*, *TVRO*, \*toro.

7<sup>th</sup> A: the consonants: Nobody knows the exact pronunciation of the words and sentences in the different regions. The Semitic languages have generally a system of three phonemes for the different groups. In Post-Latin inscriptions, the letters indicating the emphatic phoneme are missing; the letters for the laryngeal sounds are reduced to vowels. If the modern languages need new phonemes, the use two letters to express them. This method is attested in late Semitic inscriptions but Post-Latin texts note only one letter. To compare the ancient writing with the modern orthography is perhaps not correct and can not determine the right pronunciation, but it is the only way to prove the reconstruction by examples. Confusion of the phonemes is only found within the groups.

A.1: Dentals: A.1.1: *T = D* : *I-T-E*, \*ede, *ITI* / \*ede<m>; *PETRA*, \*pedra; *TA* : \*dá; *TICINO*, *TILINO*, \*decline.

A.1.2: *D = T* : *S<sup>2</sup>AD<sup>c</sup>AM*: \*catam.

A.2: Gutturals, Palatals: A2.1: *G = C* : *ANG<sup>c</sup>AM*, \*ancam; *K = C* : *K<sup>2</sup>ADEM*: \*cadem; *Q = C* : *RIQVM*, \*ricum, *S = C* : *ECVRVRSEM* : \*escurecem; *S<sup>2</sup> = C* : *S<sup>2</sup>AD<sup>c</sup>AM*: \*catam.

A.2.2: Hiatus = *G* : *AVA* : \*agua; *D<sup>c</sup>A<G>ENTI*, cf. Hiatus = alif: *L<sup>c</sup>AIŠ* : \*la<sup>2</sup>yš, *laisa*.

A.2.3: *G = J* : *G V a<sup>s</sup>*, \*Jove; *I = J* : *I<sup>c</sup>AR<sup>c</sup>AS*, \*jarras; *TI = J* : *TIAGO*, \*Jacubo; *TIA<sup>5</sup>TVM*, \*jejum; *TV = J* : *TIA<sup>5</sup>TVM*, \*jejum.

A.2.4:  $L = lh$  : OILAM, \*olham.

A.2.5:  $CV = ch$ : PICVA : \*bicho;  $Q = Ch$  : CA<sup>5</sup>R<sup>c</sup>AQ, \*carrach(os).

A.2.6:  $C = \text{Hiatus}$ : PORC<sup>c</sup>AM : \*põem.

A.3: Labials: A.3.1:  $P = B$  : OPALA : \*obola; PICVA : \*bicho.

A.3.2:  $B^2 = f$ , B<sup>2</sup>I, \*f̄t.

A.3.3:  $B^2 = P$  : 'ASBR : \*aspero; TRB<sup>2</sup>Ct, \*traspasa(t).

A.3.4:  $B = V$  : ERBA : \*erva.

A.3.5:  $V = w$  : V, \*wa.

A.4: Nasals: A.4.1:  $N = M$  : ARVN-E<M> : \*arrumam.

A.5: Sibilants: A.5.1:  $Z = C$  : \*c(entum).

A.5.2:  $C = S$  : CE : \*-se; ICCO, \*isso, RCIN<sup>c</sup>Ah, \*Retsina; TRB<sup>2</sup>Ct, \*traspasa(t), Š = S : CA<sup>5</sup>R<sup>c</sup>ACVŠ \*carrachos; -NOŠ, \*-nos;  $Z = S$  : z a<sup>5</sup> l b<sup>2</sup> a<sup>6</sup> a<sup>6</sup>, \*saibia, w<sup>2</sup> z, \*os(o), \*u<r>s..

A.5.3:  $C = Ch$  : CA<sup>5</sup>R<sup>c</sup>ACVŠ, \*carrachos; Š = Ch : B<sup>2</sup>ŠV, \*bicho.

A.5.4:  $SC = X$  : VSC : \*uxor; SS<sup>2</sup> = X : VSS<sup>2</sup> : \*uxor.

7<sup>th</sup> B: the vowels: The vowels show many variations. The Semitic inscriptions are often without vocalization or some consonants indicate here and there the classical vowels: *a*, *i*, *u*. The Post-Latin inscriptions join more vowels. This happens not consequently but these inscriptions need the vowels *e*, and *o*. The long quality of the vowels is sometimes added. The scribe uses the existing letters for vowels in Iberian script. Influenced by Greek inscriptions he notes the *o* with the letter equal to the Iberian *ayin*. The pronunciation with a tendency of *o* > *u* lets him choose the letter *V*. As the letter *E* is yet unknown in the region he uses *I*; the pronunciation leans towards this solution.

B.1: the vowel *a*: B.1.1:  $E = a$  : ARVN-E<M> : \*arrumam;  $V = a$  : NV : \*na; TOCV, \*toca.

B.1.2: the long vowel  $\bar{a}$  : 'A a<sup>5</sup> =  $\bar{a}$  : N 'A a<sup>5</sup>, \*nāo, \*nā; AE =  $\bar{a}$  : AEDAGAR<sup>c</sup>AM : \*adegaram; CARLAE, \*carla; EA =  $\bar{a}$  : IEAS : \*ias; 'A h =  $\bar{a}$  : RCIN<sup>c</sup>Ah, \*Retsina; AI =  $\bar{a}$  : AICCID : \*acido; AIIA : \*al-ilah, Allah; REAI(L)COI, \*realçou.

B.1.3: diphthong, vowel and semi-vowel with *a*: A<sup>5</sup> =  $\bar{a}o$  : VTA<sup>5</sup>, \*então; AI = *ia* : ARAIA, \*ária.

B.2: the vowel *e* / *i*: B.2.1:  $A = e$  : AEDAGAR<sup>c</sup>AM : \*adegaram; 'A = *e*: PORC<sup>c</sup>AM : \*põem;  $I = e$  : I : \*e: COMI : \*come; INDI : \*inde; INNA<sup>5</sup> : \*ena; I-T-E, \*ede; ITI, \*ede<m>; MB<sup>2</sup>I, \*move<m>; NIM : \*nem; TICINO, TILINO, \*declino; VNI : \*une.

B.2.2:  $V = e$  : ECVRVRSEM : \*escurecem;  $V = e<n>$ (nasal?) : VTA<sup>5</sup>, \*então.

B.2.3: long, concentrated vowel: EA =  $\bar{e}$  : VEAM, \*vêm.

B.2.4: diphthong, vowel and semi-vowel with *e*, or fault of conjugation:  $I = ei$ :

COTI, \*cortei;<sup>31</sup> VIOI : \*veio; cf., B<sup>2</sup>RAM-OS, \*bramei-os.

B.3: the vowel *i* : B.3.1: *I* = *i* : *I*-NI, \*in.

B.3.2: *E* = *i*: *EL* : \*<sup>2</sup>*ilah*.

B.4: the vowel *o* : B.4.1: *V* = *o* : B<sup>2</sup>ŠV, \*bicho; TVRO, \*toro; PVR : \*por; -VS : -os, *w*<sup>2</sup>, = *u*, = *o*, \*os(*o*), \**u*<*r*>*s*.

B.4.2: the long vowel *ō*: *AI* = *ō* : CA<sup>5</sup>λA<sup>5</sup>IT<sup>c</sup>AŠ, \*Carlotas; *EV* = *ō* : TEVCA : \*toca; *OI* = *ō* : OILAM, \*olham, REAI(L)COI, \*realçou; VIOI : \*veio. Cf.: MOL : \*miolo.

B.5: the vowel *u*: B.5.1: *w*<sup>2</sup>, = *u*, = *o*, \*os(*o*), \**u*<*r*>*s*.

B.5.2: the long vowel *ū*: *OV* = *ū* : CROVCE, \*crucem.

Vocabulary of Post-Latin words.

The vocabulary notes the words as they occur in the texts. The modern form is added, even if there did not exist accents in ancient writing. The examples of writing show that the reconstructed, modern form corresponds to the habitudes of the scribes as mentioned above. The Portuguese and Spanish dictionaries, DLP and DEP, which I used, prove the translation of every word. A coherent understandable text of all the texts is the result. I can only repeat, what I pointed out at the beginning of the article Anejos 519.

> AEDAGAR<sup>c</sup>AM: \*adegaram, pret. pluperf., 3<sup>rd</sup> p. pl., adegar, "to conserve in the cave (adega)".

> AI, \*aí, adverb, port.: aí, "here".

> AICCID: \*ácido, nom., port., sp.: ácido, "bitter".

> <sup>c</sup>AND<sup>c</sup>A: \*anda, imp. 2<sup>nd</sup> p. sing. A<sup>5</sup>ND: \*andam, pres. 3<sup>rd</sup> p. pl., omission of ending, from port., sp.: andar, "to go from one side to the other".

> ANG<sup>c</sup>AM: \*ancam, cf.: subst., lat.: *ancum*, port.: anco, synonyme of agra, "protected place, camp", the verb, DLP not attested: \*ancar, "to set up an encampment".

> ARAIA: \*aria, pres. 3<sup>rd</sup> p. sing., port.: arrear, ariar, "to make clean", sp.: arrear, "to put the hand on, to take".

> ARIM<sup>c</sup>AŠ: \*arrimas, pres. 2<sup>nd</sup> p. sing., ARIM<sup>c</sup>A: \*arrima, imp. 2<sup>nd</sup> p. sing., port., sp.: arrimar, "to put for conservation".

> ARVN-E<M>: \*arrumam, pres. 3<sup>rd</sup> p. pl., port.: arrumar, "to guard, to arrange".

> <sup>c</sup>ASBR: \*aspero, nom., port., sp.: áspero, "bitter".

> -AŠ: \*-as, pronoun, 3<sup>rd</sup> p. f. pl., port., sp.: -as, "them".

> AVA: \*agua, nom., lat.: *aqua*, port.: água, sp.: agua, "water".

> B<sup>2</sup>/ b<sup>2</sup>: \*bovi, abbreviation, lat.: *bovis*, *bovem*, port.: boi, "ox".

<sup>31</sup> The form of the pret. perf., 1<sup>st</sup> p. sing., equal to the conjugation of -er and -ir, would be \*corti, the error seems possible.

> *b<sup>2</sup>N*, *b<sup>2</sup>N<I>*: cf. *VIR*.

> *B<sup>2</sup>RAM*: \**bramei*, pret. perf. 1<sup>st</sup> p. sing., omission of ending before pronoun, port., sp.: *bramar*, "to bellow", intransitive verb, here transitive, factitive, cf. I and II form in the Semitic verbal system. Cf., port., sp.: *brama*, "the rut", said for the deer.

> *b<sup>2</sup>S*: \**Venus*, abbreviation or suppressed intervocalic *-n-*. The Egyptian god *Bes*, is less probable as no fasten time is known for this god, while Venus and other goddesses are associated with spring time and new live, the time of changing the shepherd and ending the transhumance.

> *B<sup>2</sup>ŠV*, *PICVA*: \**bicho*, acc., port., sp.: *bicho*, "animal".

> *CA<sup>5</sup>λA<sup>5</sup>IT<sup>c</sup>AŠ*: cf. *CARLA*.

> *CA<sup>5</sup>R<sup>c</sup>ACVŠ*, *CA<sup>5</sup>R<sup>c</sup>AQ*: \**carrachos*, subject of nom. sentence, (Semitic construction), nom. pl., with and without ending, port., Azores: *carracho*, *carracha*, "child of m. or f. sex", here "male", used for animals.

> *C<sup>c</sup>ARI*: \**carro* < *carri*, lat. ending gen. sing., port., sp.: *carro*, "car, coach".

> *CARLAE*: \**carla*, *CA<sup>5</sup>λA<sup>5</sup>IT<sup>c</sup>AŠ*: \**carlotas*, nom., pl., port.: *carla* > *carlota*, forma diminutiva, "a kind of olive".

> *CE*: \**-se*, reflexive pronoun, indicating pass. in port. and sp.

> *CERDA*: \**certa*, port., sp., *certo*, "sure", cf. *SI*.

> *COMA<M>*: \**comam*, pres. 3<sup>rd</sup> p. pl., *COM<I>*: \**come*, imp. 2<sup>nd</sup> p. sing., *COMI*: \**comi*, pret. perf. 1<sup>st</sup> p. sing., port., sp.: *comer*, "to eat".

> *COTI*: \**cortei*, pret. perf. 1<sup>st</sup> p. sing., port., sp.: *cortar*, "to cut".

> *CROVCE*: \**crucem*, acc., lat.: *crux*, *crucem*, port., sp.: *cruz*, "cross".

> *CVA<sup>5</sup>NDOS*: \**su<in>* andros, nom., port.: *suño*, "relative to pigs", greek: *andros*, "man, male".

> *D<sup>c</sup>A*: \**da*, *d*: \**de*, prep. *de*, article f. a, port.: *da*, "of".

> *E*, *I*: \**e*, conjunction, port.: *e*, sp.: *y*, "and", *I*, phonetic writing.

> *E*: \**é*, pres. 3<sup>rd</sup> p. sing., port., sp.: *ser*, "to be".

> *ECVRVRSEM*: \**escurecem*, pres. 3<sup>rd</sup> p. pl., port.: *escurecer*, "to become dark".

> *ERBA*: \**erva*, acc., port.: *erva*, "herbs, fruit"

> <*G*>*ENTI*: \**gente*, gen., port., sp.: *gente*, "people".

> *G V a<sup>5</sup>*: cf. *IOVE*.

> *I*: cf. *E*.

> *IAM*: cf. *IAS*.

> *I<sup>r</sup>AR<sup>c</sup>AS*: \**jarras*, nom., pl., port., sp.: *jarro*, *jarra*, "jar".

> *IAS*, *IEAS*: \**ias*, pret. imperf. 2<sup>nd</sup> p. sing., but used as future form, cf. use of Semitic perf., *IAM*: \**iam*, pret. imperf. 3<sup>rd</sup> p. pl., port.: *ir*, "to go".

> *IEAS*: cf. *IAS*.

> *ICCO*, <*I*>*S<sup>2</sup>S<sup>2</sup>O*: \**isso*, demonstrative pronoun, port., sp.: *isso*, "this".

- > INDI: \*inde, lat.: *inde*, port., sp.: *ainde*, “up to now, in the case of, if”.
- > I-NI: \*in, preposition, lat.: *in*, port.: *em*, sp.: *en*, “in”.
- > INNA<sup>5</sup>: \*ena, interjection, port.: *ena*, “eh”.
- > IOVE, G V a<sup>5</sup>: \*Jove, popular form of Jupiter, Roman god.
- <I>S<sup>2</sup>S<sup>2</sup>O: cf. ICCO.
- > ITE, ITI: \*ede<m>, from > edent, pres. 3<sup>rd</sup> p. pl., I-T-E: \*ede, imp. 2<sup>nd</sup> p. sing., lat.: *edere*, “to eat”.
- > K<sup>2</sup>ADEM: \*cadem < *cadent*, pres. 3<sup>rd</sup> p. pl., lat.: *cadere*, port.: *cair*, “to fall”.
- > λOBOS: lobos, nom. pl., port., sp.: lobo, lat.: *lupus*, *lupum*.
- > MAGA: \*magna, acc., port., sp.: *mango*, “great”.
- > MATIC<sup>c</sup>AM: \*maticam, pres. 3<sup>rd</sup> p. pl., port.: *maticar*, “to call for the hunt”.
- > MB<sup>2</sup>I: \*move<m>, pres. 3<sup>rd</sup> p. pl., port., sp.: *mover*, “to move, to go away”.
- > M h n : \*MUN., nom.: Lat., abbr.: *municipium*.
- > MOL: \*miolo, nom., pl., port.: *miolo*, “weak”.
- > MVIT: \*muito, adverb, port.: *muito*, sp.: *muy*, “very, often”.
- > NA, N<sup>c</sup>A a<sup>5</sup>, NV: \*nā, particle of negation, proclitic form, Lat.: *non.*, port.: *não*, *nā*, “not, no”.
- > NIM INDI: \*nem que, repetition of negation, port.: *nem que*, *ainda que*, “also not”.
- > -NOS<sup>5</sup>: \*nos, suffix pronoun 1<sup>st</sup> p. pl.
- > NOV<sup>M</sup>: \*novum, lat.: *novum*, port., sp.: *novo*, “new”.
- > NV: cf. NA.
- > PL: \*pele, acc., port.: *pele*, “skin”.
- > OPALA: \*obola, acc., pl., Greek ending, port., sp.: *óbolo*, “obol”
- > OBRIGOI: \*obrigou, pret. perf. 3<sup>rd</sup> p. sing., port.: *obrigar*, “to say thanks”, cf. Greek, *eucharistia*, “thanksgiving”.
- > OILAM: \*olham, prés. 3<sup>rd</sup> p. pl., port.: *olhar*, “to see”.
- > -OS, VS: \*os, pronoun 3<sup>rd</sup> p. m. pl., port., sp.: -os, variant and old port.: -los.
- > OS: \*osso, acc., port.: *osso*, “bone”.
- > OV: \*ov(ino), abbreviation, cf.: port.: *ovelha*, “sheep”, port., sp.: *ovino*, “sheep, and adj. from the race of sheep”. Eventually, caprine-ovine, goats and sheeps.
- > PETA<sup>6</sup>: \*peta, imp. 2<sup>nd</sup> p. sing., port.: \*petar > *petiscar*, “to eat only a little, to try”. Port. guards only the inchoative verb.
- > PETRA: \*pedra, lat.: *petram*, acc., port.: *pedra*, “stone”.
- > PICVA: cf. B<sup>2</sup>ŠV.
- > PORC<sup>c</sup>AM: \*põem, pres. 3<sup>rd</sup> p. pl., port.: *pôr*, “to put, to let lay”.
- > PRAIS<sup>c</sup>AŠ, PRAES<<sup>c</sup>A>: \*freixas, nom., cf., port.: *freixo*, “a kind of olive tree”.

- > PVR: \*por, preposition, port., sp.: por, "for".
- > PVR<sup>1</sup>Pw<sup>2</sup>r<sup>1</sup>: \*purpur, nom., port., sp.: púrpura, "purple".
- > QV<sup>1</sup>AIS: \*quais, relative pronoun, pl. m. / f. port., sp., "whose".
- > RCIN<sup>1</sup>Ah: \*Retsina, resin-flavoured Greek wine, wine from dried grapes, cf.: z<sup>3</sup> b<sup>2</sup>.
- > REAI(L)COI: \*realçou, pret. perf. 3rd p. sing., port.: realçar, "to put on a high place, to exalt".
- > REV-E<M>: \*revem, pres. 3rd p. pl., port., sp.: revir, "to come back".
- > RIQVM: \*ricum, cf., provençal., catalan: ric, port., sp.: rico, "rich", riqueza, "richdom".
- > S<sup>2</sup>AD<sup>5</sup>AM: \*catam, pres. 3rd p. pl., lat.: *captare*, port., sp.: catar, "to catch".
- > SECIA<sup>5</sup>S: \*seccias, prés. 2nd p. sing., cf. lat.: *sectio*, port.: secção, sp.: sección, "cut"; port., sp.: seccionar, "to divide in sections".
- > SINGEIEŠ: \*singeies, prés. 2nd p. sing., cf. port.: sinceiro / salgueiro, "willow". The verb is not attested but the phonetic similarity on one side and the necessity to put the olives in salted water are acceptable for the reading and interpretation.
- > SINTAM<sup>1</sup>A: \*sintoma, pres. 3rd p. sing., SINTAM<sup>1</sup>AM: \*sintomam, pres. 3rd p. pl., port., sp.: sintoma, "symptom, disfunction of digestion, diarrhoea", verb not attested.
- > SISTA<sup>5</sup>T: \*sestat, pres. 3rd p. sing., lat. ending, "he holds the siesta".
- > s<sup>2</sup> n h r: \*senhora, gen., Post-Lat., port.: *senhora*, sp.: *señora*, cf. h = u.
- > š p a<sup>6</sup>: chupa, pres. 3rd p. sing., (follows the subject in pl. form, Semitic construction), from port.: *chupar*, "to swallow up, to devour".
- > TA: \*dá, pres. 3rd p. sing., port., sp.: dar, "to give".
- > TAVR<sup>1</sup>AM: \*tauram, pres. 3rd p. pl., port.: tourear, "to make a bull fight", cf., port., sp.: tauromaquia, "bull fight".
- > TEVCA, TEVCVA<sup>6</sup>S: cf. TOCV.
- > TIA<sup>5</sup>TVM: \*jejum, nom., port.: jejum, "to fasten, Lenten time".
- > TICINO, TILINO: \*declino, pres. 1st p. sing., port.: decliner, "to take another di-rection, to go away, to decline".
- > TOCV, TEVCVA<sup>6</sup>S, TEVCV<sup>1</sup>AŠ: \*tocas, pres. 2nd p. sing., TEVCA: \*toca, imp. 2nd p. sing., port., sp.: tocar, "to lay the hand on, to take".
- > TOM: \*toma, imp. 2nd p. sing., port., sp.: tomar, "to take, to eat, to drink".
- > TVLLOS: \*Tolo, nom., port., sp.: tolo, "crazy".
- > TRB<sup>2</sup>Ct: \*traspasa(t), pres. 3rd p. sing., lat.: *transpassat*, port.: traspassa, sp.: traspasa, traspasar, "to pass".
- > TRES<sup>2</sup>: \*três, numeral 3, port.: três, sp.: tres, "three".
- > TVRO: toro, F 7.8, subject of nom. sentence, (Semitic construction), nom. sing., TVRROS, TVROS: \*touros, nom. pl., port.: touro, Tauro, esp.: Toro, Tauro.



- >TVSC: \*tush, -tus / pronunciation: -tuš / -tush, cf. above.
- > VEAM: cf. VIR.
- > VIOI: cf., VIR.
- > VER: VES<sup>2</sup>: \*vês, pres. 2<sup>nd</sup> p. sing., VIOI: \*veio, pret. perf. 3<sup>rd</sup> p. sing., VIR: \*vir, fut. imperf. 1<sup>st</sup> p. sing., port., sp.: ver, "to see, to inspect, to control".
- > VES<sup>2</sup>: cf. VER.
- > VIR: VIR: b<sup>2</sup>N, b<sup>2</sup>N<I>: \*viene, pres. 3<sup>rd</sup> p. sing., (follows the subject in pl. form, Semitic construction), VEAM: \*vêm, pres. 3<sup>rd</sup> p. pl, sp.: venir, port. : vir, "to come, to arrive".
- > VIR: \*vir, lat., sing. instead of pl. form, "man, men".
- > VN: \*uno, nom., port.: uno, "(as) one", sp.: uno, "united in physical or moral way".
- > VNI: \*une, imp. 2<sup>nd</sup> p. sing, \*uni, pret. perf. 1<sup>st</sup> p. sing., port., sp.: unir, "to unite".
- > VORA<sup>5</sup>M: \*foram, pret. perf. 3<sup>rd</sup> p. pl., port., sp.: ser, "to be".
- > -VS: cf. -OS.
- > VSC, VSS<sup>2</sup>: \*ux(or), lat.: uxor, "spouse, wife".
- > VSSEAM: \*usam, prés. 3<sup>rd</sup> p. pl., port., sp.: usar, "to use". Unusual reduplication of letters.
- > VTA<sup>5</sup>: \*então, adverb, lat.: in tunc, port.: então, "at this time".
- > w<sup>2</sup> R z a<sup>5</sup>: \*ursa, ursa, nom., port.: ursa, sp.: ursa, astron., "the great bear", osa, "she bear".
- > w<sup>2</sup> z: \*urs, \*os : urso, nom., port.: urso, sp.: oso, "bear".
- > z: \*c(entum), abbreviation, lat.: centum, port., sp. : cent, "hunderd".
- > z a<sup>5</sup> I b<sup>2</sup> a<sup>6</sup>: saiba, conj. pres. 3<sup>rd</sup> p. sing. from port., sp.: saber, "to know".

### Vocabulary of Semitic words.

The words written with Latin majuscules are noted by the international transliteration system, followed by the indications of the dictionaries, DAF and DNS.

- > AIIA: \*al-ilah, sw.: Allah, the word god determined by the article, "The god".
- > b<sup>2</sup>: sw.: W, \*ve < wa , conjunction, et; nw.: w<sub>2</sub>; "and", cf. V.
- > B<sup>2</sup>I: \*fī, sw.: fī , dans, en ; égyptien dialectal : ici, c'est présent.
- > EL: \*ʾilāh, sw.: ʾilāh, "god".
- > LA, L<sup>c</sup> AE: \*lā, sw.: L A, lā, non, point de tout; nw.: l<sup>ʾ</sup>, adverb of negation.
- > L<sup>c</sup> AİŠ: \*laʾyš, sw.: L Y Š, laisa, n'être pas, n'être point; nw.: l y š<sub>2</sub>, combination of adverb of negation, l<sup>ʾ</sup>, and noun ʾy š.
- > MIRANI: \*mirḥani, acc., sw.: MRWH, mī-, prefix of instrument and space,

*rawh*, repos, pitié, compassion; nw.: *r w h<sub>3</sub>*, tranquility, respite, -*ni*, possessive suffix 1st p. pl.

> *Mw<sup>2</sup>na*: \**māna*, imp. 2<sup>nd</sup> p. m. sing., sw.: *M W N*, *māna*, nourrir, fournir des vivres.

> *n a<sup>6</sup> r*: \**na<sup>7</sup>rū*, perf. 3<sup>rd</sup> p. m. pl., sw.: *N<sup>7</sup> R*, *na<sup>7</sup>ara*, être excité au point de se jeter sur quelqu'un; ass: *nēru*, to kill.

> *NVRIM*: \**nūrīm*, ptcp., pl., sw.: *N W R*, *nūr*, lumière.

> *S I*, nom., nw.: *s w y*, to equal, to be equal, to be of the same value, cf. CERDA.

> *V*: \**wa*, sw.: *W*, *wa*, conjunction, et; nw.: *w<sub>2</sub>*; "and", cf. *b<sup>2</sup>*.

> *z<sup>3</sup> b<sup>2</sup>*: \**zabīb*, sw.: *Z B B*, *zabīb*, raisin sec, figues sèches, conservées; "(wine from) dried grapes".

## BIBLIOGRAPHY.

Anejos: Sauren, H., 2005, The Iberian Inscriptions deciphered. Internal proves.

*El Periodo Orientalizante*. Actas del III Simpósio Internacional de Arqueologia de Mérida. CSIC Mérida. *Anejos de AEspA*, 35, 519-534.

DAF: Kazimirsky, A. de Biberstein, 1860, Dictionnaire Arabe – Français, Maisonneuve, Paris.

DCH: García-Bellido, M.<sup>a</sup> Paz, Blazquez, Cr., 2001, Diccionario de Cecas y Pueblos Hispánicos. Vol. I-II, *Textos Universitarios*, 36. CSIC Madrid.

DEP: Martínez Almoyna, J., 1998, Dicionário de Espanhol Português, Editora, Porto.

DLP: Dicionário Universal da Língua Portuguesa, 1997, Texto Editora, Lisboa.

DNS: Hoftijzer, J., Jongeling, K., 1995, Dictionary of the North-West Semitic Inscriptions. Brill, Leiden.

ERE: Castelló, J., J., 1988, Epigrafía Romana de Ebusus. *Trabajos del Museo Arqueológico de Ibiza*. Eivissa.

IDE: Curado, F. P., 2002, A "Ideologia Tripartida dos Indoeuropeus" e as Religiões de Tradição Paleohispânica no Ocidente Peninsular. In: RL.

LRP: Prósper, B. M., 2002, Lenguas y Religiones prerromanas del Occidente de la Península Ibérica. *Acta Salmanticensia*, Estudios Filológicos 295. Salamanca.

NIL: Almagro Gorbea, M., Ortega Blanco, J., Villar Liébana, F., 1999, Una Nueva Inscripción Lusitana: Arroyo de la Luz III, *Complutum*, Madrid, 10, 167-173.

Nw., North-West Semitic: cf. DNS.

OA: Sauren H., 1999, As Origens dos Árabes. IV Jornadas de Silves 1997, Actas, 33-43.

PAL 5: Acta Paleohispanica IX, Actas del IX Simposio sobre Lenguas y Cultura Paleohispánica, Barcelona 20-24 de Octubre 2004. Paleohispanica 5, 2005. Download possible by: <<http://www.dpz.es/ifc/publi/pupublic.asp?catid=18>>

REH: Hoz Bravo, J. de, 2005, La recepción de la Escritura en Hispania como Fenómeno Orientalizante, *Anejos de AEspA*, 35, 363-381.

RL: Religiões da Lusitânia, loquuntur saxa, 2002, Catálogo MNA, Lisboa.

RLC: Villar, F, Pedrero, R., 2001, La Nueva Inscripción Lusitana: Arroya de la Luz III. In: Religión, Lengua y Cultura Prerroamanas de Hispania, Villar, F. Fernández Álvarez M.<sup>a</sup> Pilar, eds. Acta Salmanticensia, Estudios Filológicos 283. Salamanca, 663-698.

Sw., South-West Semitic: cf. DAF.